



University of Alberta
Department of Music

Symphonic Wind Ensemble

Angela Schroeder, Conductor

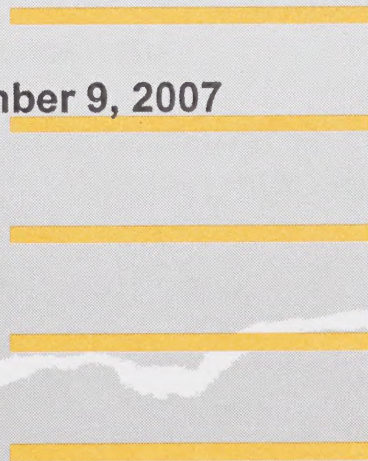
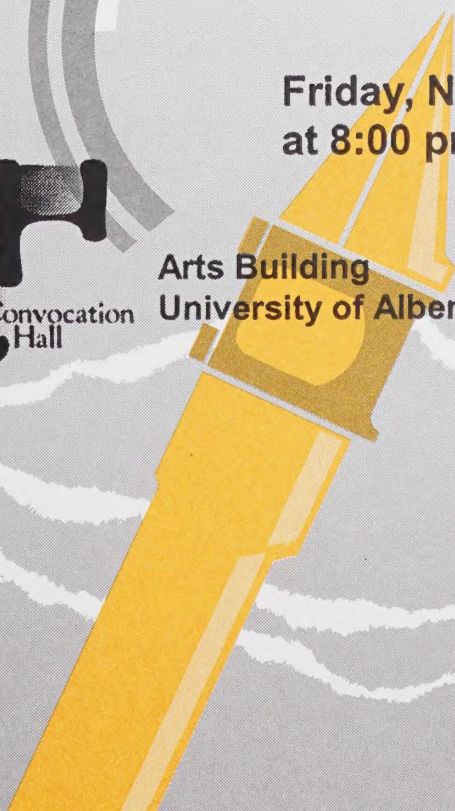
"Mechanical Winds"

**Friday, November 9, 2007
at 8:00 pm**



**Convocation
Hall**

**Arts Building
University of Alberta**



**The University of Alberta
Symphonic Wind Ensemble
Dr. Angela Schroeder, conductor**

Program

Short Ride in a Fast Machine (1986/1994) John Adams(b. 1947)
trans. Odom

Circuits (1990) Cindy McTee
(b. 1953)

Colonial Song (1911/1918) Percy Aldridge Grainger
(1882-1961)

Hammersmith (1930) Gustav Holst
(1874-1934)

Intermission

Noisy Wheels of Joy (2002) Eric Whitacre
(b. 1970)

The Red Machine (2002) Peter Graham
(b. 1958)

Taina Lorenz Turner, guest conductor

Tempered Steel (1997) Charles Rochester Young
(b.1965)

Program Notes

John Adams (b.1947) John Adams is one of America's most admired and respected composers. A musician of enormous range and technical command, he has produced works, both operatic and symphonic, that stand out among all contemporary classical music for the depth of their expression, the brilliance of their sound and the profoundly humanist nature of their themes.

Born and raised in New England, educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer in residence at the San Francisco Symphony. Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypical themes in contemporary history. *On the Transmigration of Souls*, written for the New York Philharmonic in commemoration of the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare triple crown at the Grammys, including Best Classical Recording, Best Orchestral Performance. In 2003 a film version of *The Death of Klinghoffer*, Adams's second opera, directed by Penny Woolcock with the composer conducting the London Symphony was released in theaters, on television and on DVD. *Wonders Are Many*, a new documentary by Jon Else on the making of *Doctor Atomic*, premiered at the 2007 Sundance Film Festival.

Adams has been honored with honorary degrees and proclamations by, among others, Cambridge University, Harvard University, the Yale School of Music, Phi Beta Kappa, the governor of California, the French Legion of Honor and Northwestern University, where he was awarded the first ever Nemmers Prize in music. Nonesuch Records released Adams's *Harmonielehre* in 1985, and since then all of his works, both symphonic and theatrical, have appeared first on that label. A ten-cd set, *The John Adams Earbox*, documents his recorded music through 2000. *The John Adams Reader: Essential Writings on an American Composer* (Amadeus Press, 2006) is the first full-length in-depth collection of texts dealing with over thirty years of his creative life. Adams is currently writing a book of memoirs and commentary on American musical life. John Adams maintains an active life as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, he has appeared in recent seasons with such orchestras as the London Symphony, the Los Angeles Philharmonic, the New York Philharmonic and with orchestras in Atlanta, Stockholm, San Francisco and Detroit. From 2003 to 2007 he was Composer in Residence at Carnegie Hall and gave the first public concert in the new Zankel Hall.

Short Ride in a Fast Machine (1986/1994) is a joyfully exuberant piece, brilliantly scored for a large orchestra (and rescored for wind band). The steady marking of a beat is typical of Adams's music. *Short Ride* begins with a marking of quarter-notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?" *Short Ride in a Fast Machine* features the usual minimalist earmarks: repetition,

steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years. Adams is not a simple—or simple-minded—artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features, works such as *Harmonium*, *Harmonielhere*, and *El Dorado* are full of surprises, always enchanting in the glow and gleam of their sonority, and bursting with the energy generated by their harmonic movement.

Cindy McTee (b.1953) has received numerous awards for her music, most significantly a "Creative Connections Award" from Meet The Composer, two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endowment for the Arts. She was also winner of the 2001 Louisville Orchestra Composition Competition, and in 2002 was selected to participate with the National Symphony Orchestra in "Music Alive", a residency program sponsored by Meet The Composer and the American Symphony Orchestra League.

McTee has been commissioned by the Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda.

Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, and the Sydney Opera House. Among the many ensembles to have performed her music are: the Pacific Symphony, the North Texas and Dallas Wind Symphonies, the Buffalo Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, Tokyo's NHK Symphony Orchestra, London's Philharmonia Orchestra, the United States Army Field Band, and the symphony orchestras of Colorado, Columbus, Dallas, Detroit, Chicago, Houston, Indianapolis, Rochester, Saint Louis, San Antonio, Seattle, and Sydney. She has taught at the University of North Texas since 1984 and she is also affiliated with BMI.

McTee writes of *Circuits*:

The title, *Circuits*, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.

The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work.

Originally written in 1990 for chamber orchestra, the band version of *Circuits* is dedicated to Ray Cramer who gave the work its first national exposure during the 1991 CBDNA "Golden Anniversary" National Conference at the University of Missouri, Kansas City. *Circuits* was among the final three works considered

for an award in both the 1991 American Bandmasters Association/Ostwald Composition Contest and the 1991 Sudler International Wind Band Composition Contest.

Percy Aldridge Grainger (1882 – 1961) was born at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous *Piano Concerto in A minor*. Grieg's love of national music inspired Grainger to look closely at English folk music. With the aid of a phonograph, Grainger collected songs from folk-singers and made many famous arrangements from these.

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens*, the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original musical thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesizers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Colonial Song (1911) was composed as a piano piece, and given by Grainger as a Yule or Christmas gift to his mother. He listed the work as the first in a series called "Sentimentals"; it remains as the lone contribution to the intended series. The original tune was composed by Grainger to evoke the folk melodies that he collected throughout his lifetime. Grainger later rescored the piano piece in a setting for soprano, tenor, harp and orchestra and gave many performances of this version in the early spring of 1913. The arrangement for band was prepared by Grainger in 1918, and has become an important work in the repertoire for wind band. As was the case in much of his music, *Colonial Song* was written to suggest the varied interpretations of melodies by folk singers, and Grainger includes opportunities to stretch the melodic line through various tempo markings and meter changes. The dynamics range from pianissimo to fortisissimo, often in a matter of beats and often across the orchestration of the entire ensemble.

Gustav Holst (1874-1934) is one of Britain's most celebrated and well known composers. He was the son of a piano teacher, and grew up learning to play the piano, organ and the violin. He was somewhat of a sickly child, and experienced increasing pain in his hands, which thwarted his career as a keyboard player. However, his fascination with the music of the symphony orchestra led him to learn the trombone, so that he might learn more about the orchestra as well as earn a living. Holst spent time as a teacher at the Hammersmith Girls School, but would eventually concentrate his time on composing. Though prolific as a composer, Holst received only great acclaim for his most famous work, *The Planets*. His many other works including operas, ballets and orchestral works were influenced by both his infatuation with Eastern philosophies, as well as his affinity for British folk music, much like his contemporary and friend, Ralph Vaughan Williams.

The works for military band by Holst have become masterworks of the genre. The folk influence in both of the Suites for Military Band are countered by the atmospheric sound found in *Hammersmith, Prelude and Scherzo*, written in 1930. Holst was commissioned by the BBC to write the work, twenty years after he wrote both the *First Suite in Eb* and the *Second Suite in F*. *Hammersmith* did not receive its expected premiere performance, and was not performed until 1932, when the United States Marine Band, conducted by Captain Taylor Branson, performed the piece at the American Bandmasters Association convention. The work depicts Holst's impressions of the town of Hammersmith, a borough west of London. The town sits on the Thames river, and the undulating bassline that opens the work suggests the murky and slow moving river as Holst would have seen it. This thematic idea is contrasted by the more lively Vivace sections, in which Holst portrays the bustling of the Hammersmith marketplace and the residents making their way through the town. This duality is further emphasized by Holst's use of bitonality throughout the work. The opening bassline begins in F minor, while the melodic line of the horns is composed in E major. Despite this obvious tonal discrepancy, Holst magically weaves the two into one seamless idea. The vivace is a contrapuntal masterpiece, and further confirms the dualistic nature of the piece by juxtaposing the subject in 2/4 against a jaunty 6/8 dance-like countersubject. The work has been hailed as one of the most well crafted of his works, displaying contrapuntal virtuosity with brilliant tonal manipulation.

Eric Whitacre (b.1970) is an accomplished composer, conductor and lecturer, and has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, [with] electric, chilling harmonies," while The Philadelphia Inquirer has called him "the hottest thing in choral music." Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Whitacre went on to the Juilliard school, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last

decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community. To date, Whitacre's published works have received thousands of performances and sold well over 350,000 copies worldwide. As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians.

Most recently, Whitacre has received acclaim for *PARADISE LOST*, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer. Whitacre has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum. His first recording, "The Music of Eric Whitacre," was hailed by The American Record Guide as one of the top ten classical albums of 1997. In 2001, he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association. His music has been featured on dozens of commercial and independent recordings, and a full collection of his a cappella music will be released under the Hyperion label in spring 2006. Mr. Whitacre lives in Los Angeles with his wife, celebrated soprano Hila Plitmann and their son.

Noisy Wheels of Joy (2002) was commissioned by The Band Composers Masterworks Consortium, and was premiered by the University of Nevada, Las Vegas Wind Symphony (Mr. Tad Suzuki, conductor) on March 8th, 2002 at the ABA National Convention. It is dedicated with deepest gratitude to Mr. Jim Cochran.

Whitacre describes the work as follows:

Noisy Wheels of Joy is just pure, simple fun, written in the tradition of the great comic-operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love adventure and buffo) get thrown around the wind symphony with wild abandon.

Peter Graham (b. 1958) was born in Scotland, he read (taught) music at Edinburgh and London Universities (Goldsmiths' College) and following spells in publishing in New York and London he is currently Professor of Composition at the University of Salford in Greater Manchester, England.

His music is performed across the globe, from China, Japan, Korea and Singapore in the Far East to every major European country. Performers have included the Royal Philharmonic and New Zealand Symphony Orchestras, the Royal Concertgebouw and Rotterdam Philharmonic Orchestra Brass, the Osaka Municipal Symphonic and United States Air Force Bands and the Tokyo Kosei Wind Orchestra. However, it is his music for British Brass Band which has established his international reputation.

Described by British Bandsman Magazine as “a spectacularly imaginative and innovative talent”, he attributes his interest in brass to lessons from his father at the local Salvation Army band in Ayr, on the west coast of Scotland. He has written for all levels of brass band, from educational concert music to the most demanding test-piece. With the selection of *On Alderley Edge* as test for the English National Championships in July 2007 he is now in the unique position of having had his music performed in every major brass band competition worldwide.

His music for brass has also been arranged for various ensembles, from fanfare bands of the Benelux countries to marching bands in the USA. The famous Blue Knights Drum and Bugle Corps’ most successful show to date (Colors of Brass and Percussion) was built entirely around his compositions *The Essence of Time* and *Montage*. Peter Graham’s music has won many prizes, and in 2002 he became the first composer outside of the USA to win the American Bandmasters Association/Ostwald Award for Original Composition for Symphonic Winds.

As an arranger his work has been performed on most British TV and Radio stations and he is a leading arranging team member for BBC TV’s Songs of Praise, contributing to over 40 programmes. He has written for luminaries including Bryn Terfel, The Beautiful South, Peter Gabriel and Evelyn Glennie (for whom he orchestrated and composed the Grammy nominated album *Reflected in Brass*). Peter Graham lives in Cheshire (and occasionally Scotland) with his wife Janey, son Ryan and daughter Megan.

***The Red Machine* (2004)**

The Red Machine was commissioned by the London-based Band of the Coldstream Guards. Among the band’s duties is the famous changing of the guard ceremony at Buckingham Palace where their reputation for precision marching has led to them being described as the “Red Machine”.

The music reflects the title and heritage of this fine group; from the aggressive, machine-type music of the opening, the contrasting nostalgic French-flavoured waltz through the recapitulation and vivace finale. Listeners may hear references to music associated with the band, from Holst (the Planets) through the opening phrase of the chorale *Ein Feste Burg* - familiar to British Guards Bands from the troop march *Huguenots*.

Charles Rochester Young (b.1965) is the coordinator of Composition and Music Theory at the University of Wisconsin-Stevens Point. His twenty five published commissions have been performed. Broadcasted, and/or recorded around the globe. Awards from ASCAP, Meet the Composer, National Flute Association, National Band Association, International Bassists Federation and National Association of Composers USA commend Young’s works for their expressive power, depth, and appeal to artists and audiences alike.

Young studied composition at the University of Michigan with Leslie Bassett, William Albright, and George Balch Wilson, and saxophone with Donald Sinta. He has continued study with Marianne Ploger and Keith Hill. In 1999 Young was named Wisconsin Professor of the Year by the Carnegie Foundation. In 2000, he received the University of Wisconsin System Board of Regents Career Teaching Excellence Award.

Tempered Steel (1997) is a celebratory work with relentless drive and determination. As the title suggests the scoring features the metallic sonorities of the contemporary wind band. In 1993, Young lost the use of his hands and arms from a sudden and unknown neuromuscular condition. Four years of extreme physical and emotional pain followed. Through intense determination, he recovered fully and decided to write *Tempered Steel* based on this experience. He wrote the following program notes about the work:

As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

Tempered Steel is Young's first work for wind band. It was composed in 1997 as the first commission by the Big 12 Band Directors Association and was premiered at the University of Colorado-Boulder in February 1998 under the direction of Allan McMurray.

WIND AND PERCUSSION FACULTY

Dr. Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Music Faculty:

Flute – Shelley Younge

Oboe – Beth Levia

Bassoon – Diane Persson

Clarinet – Charles Hudelson, Jeff Campbell

Saxophone – Dr. William Street

Trumpet – Alvin Lowrey, Russell Whitehead

French Horn – Gerald Onciul

Trombone/Euphonium – John McPherson, Christopher Taylor

Tuba – Scott Whetham

Percussion – Brian Jones

Harp – Nora Bumanis

String Bass – Jan Urke

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr. Angela Schroeder**. The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

The University of Alberta Symphonic Wind Ensemble, 2007-2008
Angela Schroeder, Conductor

Flutes

Lindsay Elford
Rebecca Hamilton
Elizabeth Hawrelyk
Mary Grace Johnstone
Leigh-Anne Rattray*
Stefanie Wermann

Oboes

Christa Erikkson
Matt Jaffray
Alyssa Miller*

Bassoons

Lyndsey Cohen
Joanie Simard*

Clarinets

Rebecca Akierman
Ashley Callihoo (bass)
Amber Campbell*
Mien Jou (bass)
Tammy Kam
Christopher Mann
Morgan Richardson
Marianne Roos
Nita Sankar
Kim Shire
Rachael Soong
Janna Trace

Saxophones

Allison Balcetis* (alto)
Jayson Erickson (bari)
Thomas Goulet (tenor)
Thomas Hay (alto)
Michael Morimoto (alto)

Trumpets

Ian Burgess*
Eric Crowther
Katherine Janhsen
Taina Lorenz Turner
Sara Mills
Brian Moyer
Kris Petterson

Horns

Leif Anderson
Lauren Baril
Rachel Erdmann
Ryan Hemphill
Stephanie Wichuck*

Trombones

David Galloway
Craig Goeffic*
Nelson Knutson (bass)
Anthony Skepple

Euphoniums

Amy Beinert*
Lawrence Dommer

Tubas

Alden Lowrey
Samantha Sobota*

Percussion

Jenna Anderson
Tina Chia
Reg Kachonowski
Stephen Stone*
Francis Tenorio

Piano/Celeste/Synthesizer

Kelly Kim
Kris Petterson (aux)

Harp

Megan Kan

String Bass

Monica Jenkins

*denotes section leader

Upcoming Events

November

18 Sunday, 8:00 pm

University Symphony Orchestra

University of Alberta

Academy Strings

Tanya Prochazka, Conductor

The British Connection

Purcell *Two Suites: The Fairy Queen*, Z.629; R Vaughan Williams *Fantasia on a Theme by Thomas Tallis* for string quartet and double string orchestra; Elgar *Sospiri Opus 70* for strings, harp and organ; Tippett

Concerto for Double String Orchestra
Admission: \$15/adult, \$10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

19 Monday, 12:00 pm

Noon Hour Organ Recital

A variety of organ repertoire played by students, faculty and guests of the University of Alberta
Department of Music
Free admission

22 Thursday, 8:00 pm

University of Alberta Orchestral

Winds and Percussion

Angela Schroeder, Conductor

Copland *Fanfare for the Common Man*; Stravinsky *Octet*;

Beethoven *Octet*; Reinecke *Octet*

Admission: \$15/adult, \$10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

23 Friday, 8:00 pm

Music at Convocation Hall II

Jasmine Lin, violin

Marina Hoover, cello

Patricia Tao, piano

Brahms Night: Sonata in A Major for Violin and Piano, Op 100; Sonata in F Major for Cello and Piano, Op. 99; Trio in B Major, Op. 8

Admission: \$20/adult, \$15/senior, \$10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Saturday, 8:00 pm

World Music Sampler

Presented by the Canadian Centre for Ethnomusicology

Free admission

For more information call 492-0274

25 Sunday, 3:00 pm

Music at Convocation Hall I

Steven Bryant, violin

Dianne New, violin

Sue Jane Bryant, viola

Tanya Prochazka, cello

Janet Scott Hoyt, piano

Beethoven *String Quartets* and Brahms *Piano Quintet in F Minor*

Convocation Hall, Arts Building, University of Alberta

Admission: \$20/adult, \$15/senior, \$10/student

Advance tickets are available at TIX on the Square, 420-1757



Please donate to Campus Food Bank

Unless otherwise indicated

Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door.

Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please visit our Website: www.ualberta.ca/music or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).